

*A Fresh Revival
of an Old Classic
from*
MARK SIMONSON
STUDIO

BOOKMANIA

Light

Light Italic

Regular

Regular Italic

Semibold

Semibold Italic

Bold

Bold Italic

Black

Black Italic

ONE MIGHT WONDER: Why bother? Bookman has had its day. It's a has-been. Some might argue that it's no great loss. But I believe it's a typographical gem that's never been properly revived.

ITC'S redesign in the Seventies took it so far from its roots that it should have been called something else. But that's the "Bookman" we've been stuck with—like it or not—for a long time. The original, for the most part, has been lost to us. My aim was to go back to the earlier Bookmans and make a typeface that would restore the dignity (as well as frivolity) that was lost.

As with any revival, it's an interpretation. I've leaned heavily toward the more refined look of the display sizes of the older Bookmans. Nevertheless, it also works well for text, although the effect is different than the old Bookmans at smaller sizes. (I hope to do a Bookmania Text someday that has the look and feel of the old text sizes.)

I tried to picture what ATF's Morris Fuller Benton would have done if he had developed Bookman Oldstyle the way he did Cheltenham Oldstyle. Bookman Oldstyle (and most later Bookmans) had a certain unpolished look. There is some charm to this, but I wanted to see the same fit and finish that Benton gave to his Cheltenham and Century faces.

Like traditional Bookmans, the italic is a slanted roman. But it's not *just* slanted. It's optically corrected to eliminate the unavoidable distortion that comes from simply slanting the characters. I considered giving it a "cursive" italic, but it

wouldn't look like Bookman if I did, so I kept the slanted roman. It does have the advantage of being easier to read than cursive italics.

What would a Bookman revival be without the swashes? I looked at all the different ones that were added over the years and decided to do an anthology of the best. I added a few of my own ideas, but tried to keep them as much in the spirit of Bookman swashes as I could.

One thing that has been lacking in previous Bookmans is typographic “niceties.” With this in mind, I added small caps, old style figures, tabular and proportional figures, swash ligatures, and—why not?—swash small caps.

The range of weights in the earlier Bookmans varied a lot. The earliest ones had just a “regular” weight. Sometimes a boldface was added. Some in the film font era had more weights. The ITC version had four. Bookmania is similarly weighted, but with one more on the light end for a total of five weights: Light, Regular, **Semibold**, **Bold**, and **Black**.

Some characters differ between roman and italic: g, *g*, &, &*, \$, \$. I've included the counterpart variation as an option in each style. There are also a few lowercase alternates to give Bookmania *a more contemporary-looking italic*. Finally, I added COMMONCASE CAPS, which are seen in some type revivals in the Sixties, inspired by Bradbury Thompson's ALPHABET 26.

All features (even the swashes) are included in all weights and styles.

Bookmania Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 01I23456789 &@% #%% \$¢€£

.,;...!;?;“””””,,«»«»()[]{}-—-..*+‡‡§\$@

Bookmania Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 01I23456789 &@% #%% \$¢€£

.,;...!;?;“””””,,«»«»()[]{}-—-..*+‡‡§\$@

Bookmania Semibold

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 01I23456789 &@% #%% \$¢€£

.,;...!;?;“””””,,«»«»()[]{}-—-..*+‡‡§\$@

Bookmania Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 01I23456789 &@% #%% \$¢€£

.,;...!;?;“””””,,«»«»()[]{}-—-..*+‡‡§\$@

Bookmania Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 01I23456789 &@% #%% \$¢€£

.,;...!;?;“””””,,«»«»()[]{}-—-..*+‡‡§\$@

Bookmania Light Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789 01123456789 &@& #%% \$¢£
.,:;...!j?¿“””””,,«»«»()[]{}-—-..*†‡§@

Bookmania Regular Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789 01123456789 &@& #%% \$¢£
.,:;...!j?¿“””””,,«»«»()[]{}-—-..*†‡§@

Bookmania Semibold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789 01123456789 &@& #%% \$¢£
.,:;...!j?¿“””””,,«»«»()[]{}-—-..*†‡§@

Bookmania Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789 01123456789 &@& #%% \$¢£
.,:;...!j?¿“””””,,«»«»()[]{}-—-..*†‡§@

Bookmania Black Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789 01123456789 &@& #%% \$¢£
.,:;...!j?¿“””””,,«»«»()[]{}-—-..*†‡§@

3,185
Good Reasons
to Use
Bookmania.

SWASHES

Markers

BECOMES

Markers

OR

MARKERS

OR

MARKERS

SMALL CAPS

Terra Firma

BECOMES

TERRA FIRMA

OR

TERRA FIRMA

TABULAR &

PROPORTIONAL FIGURES

1967 & 1967

BECOME

1967 & 1967

OLD STYLE FIGURES

1967

BECOMES

1967

COMMONCASE CAPS

REMAIN

BECOMES

Remain

FRACTIONS

44/100

BECOMES

44/100

OPTIONAL "CURSIVE" CHARACTERS

imaginary

BECOMES

imaginary

ALTERNATE CHARACTERS

Question 17

BECOMES

Question 17

ALSO

&&&

DISCRETIONARY LIGATURES

Past Perfect

BECOMES

Past Perfect

OR

PRACTICE

BECOMES

PRACTICE

ALTERNATE LIGATURES

Theatre

BECOMES

Theatre

OR

Theatre

OR

Theatre

CASE-SENSITIVE FORMS

[X-ray]

BECOMES

[X-RAY]

LIGATURES

Affluent Office

BECOMES

Affluent Office

HISTORICAL FORMS

Congress

BECOMES

Congrefs

JENSON "e"

Tennessee

BECOMES

Tennessee

Boatloads
of Swashes.
(Don't Worry. You
Don't Have to
Use Them.*)

*Well...maybe just a little bit.

Rosemary & Gayme

Okay!

AFRICA

{Figure A}

NICETY

WHO'S AFRAID of VIRGINIA WOOLF?

Our HOT, TASTY PIZZA

Time Sensuous

Anne
Ale
Alice
Amy
Ale
Amberda
Anthony
Abigail
Andy
Aaron
April
Allen
Ada
Alfred
Aless
Adam
Amalia
Archie
Angela
Arthur
Ann
Alvin
Aretha
Abraham
Adrienne

Xavier

Diet for **California**
a Small **B** Planet

1776

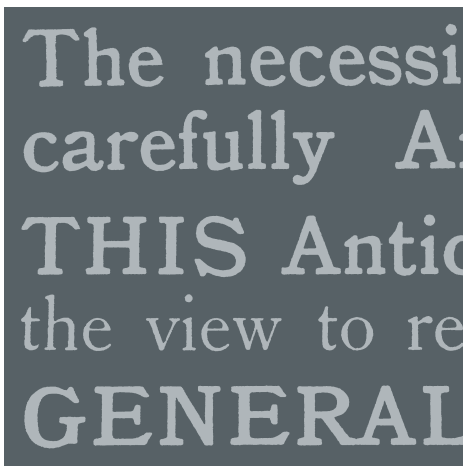
FRANCE

ROYALTY *The Music Lover's Album*

HEALTH JOURNAL

Energy

Christmas



Miller & Richard's Antique Old Style (1858)



Sol Hess' New Bookman (1927)



Photo Bookman & neo-Bookman (c. 1960s)



ATF Bookman Oldstyle (c. 1901)



What I call "Sixties Bookman" (c. 1965)



Meola Bookman (c. 1970)

The Bookmania Story.

IN EARLY 2006, I did a custom font for a client based on the old display font, **Bookman Bold Italic with Swash**. Along with **Bookman Bold with Swash**, it originated sometime in the mid-1960s. I have so far been unable to find out who designed and produced it. I think of it as the "**Sixties Bookman**."

Sixties Bookman was widely available by 1970 in film fonts, as well as rub-down and cut-out type. Letraset catalogs credited the design to Miller & Richard, a Scottish type foundry. This is stretching the truth a bit. Miller & Richard *did* produce a face around 1858, a precursor to Bookman Oldstyle, called **Antique Old Style No. 7**. Designed by A. C. Phemister, it was a heavy variation of a face called "Old Style." (Nineteenth-century Old Style faces were

essentially modern interpretations of Caslon's types.) It differed from the later Bookman Oldstyle in many details.

Other foundries imitated the design. The Bruce Foundry did **Old Style Antique #310** and followed in 1901 with an improved version called **Bartlett Oldstyle**. Shortly after, The Bruce Foundry joined American Type Founders and Bartlett Oldstyle was renamed "**Bookman Oldstyle**."

The new name came from Wadsworth A. Parker, who is also credited with adding the first few swash characters to Bookman, six in the roman and nine in the italic. Bartlett/Bookman Oldstyle seems to have originated the "slanted roman" italic that has been a characteristic feature of all Bookmans (with two recent exceptions).

Bookman Oldstyle was adapted to Monotype casters in 1909. Other foundries copied it, including Ludlow, which added a different set of swash characters. Sol Hess designed **New Bookman** for Monotype in 1927, a more refined version with wedge-shaped serifs. Monotype and Barnhart Brothers & Spindler produced their own "Bold" and "Bold Condensed" styles.

However, none of these earlier metal faces could be mistaken for Sixties

Bookman. It's closest to the larger sizes of ATF Bookman Oldstyle, but significantly bolder, with more contrast between the thicks and thins than other Bookmans and with smaller serifs. Sixties Bookman expanded on ATF Bookman's modest but distinctive swash character repertoire with 25 in the roman and 47 in the italic.

One unfortunate thing about Sixties Bookman's italic is that most of the characters are slanted mechanically, with no optical correction. VGC, maker of the Typositor, created their own version using the same name, but with optically correct italics and a somewhat different set of swash characters.

Other Bookmans appeared in film type and process lettering from houses such as Photo-Lettering (**Photo Bookman**) and Headliners International (**neo-Bookman**). Photo Bookman is basically Bookman Oldstyle with "mod" swash letters. Neo-Bookman is more closely based on Sixties Bookman, but with five weights. Another design, called **Meola Bookman**, had 197 rather clumsily-drawn swash characters, and only a single weight.

By 1970, the most ubiquitous Bookman was Sixties Bookman. Where did it come



Book covers (c. 1960s & 1970s)



ITC Bookman (1975)



Monotype Bookman Old Style (c. 1986)



"Dave, they're playing our song."

From a United Airlines ad (1967)



Book covers, etc. (c. 1960s & 1970s)



Bookmania (2011)

from? I've yet to see a credit for the designer or maker of this version. The best theory I have is that it was a custom font created for ad campaign in the mid-sixties. Someone who had access to it made copies. And before long, every typesetting shop had it. Whatever the story is, this version of Bookman was everywhere. I had Sixties Bookman on rub-down type sheets when I was in high school in the early Seventies discovering type.

In 1975, ITC released **ITC Bookman** (four weights, with italics), designed by the talented Ed Benguiat. ITC Bookman was a bold departure from previous versions. The lowercase height was enlarged (in keeping with the fashion of the time), the swashes were more reserved, and—significantly—it had a “cursive” italic, instead of the slanted roman of earlier Bookmans. This italic was not related to the style used in Bookman's **Antique Old Style** ancestors, which were more like the italics of **Caslon** or **Century Old Style**. Instead, it is more like the italics of **Bodoni** or **Century Schoolbook**.

By the end of the 1970s, ITC Bookman was a hit and was eclipsing the older Bookmans, including Sixties Bookman. When it was chosen as one of the fonts

included on Apple's LaserWriter II in the mid-1980s—making it one of the earliest fonts available for desktop publishing—the eclipse became total.

To make matters worse (at least for fans of the old Bookmans), Monotype created Bookman Old Style, a family of fonts with the same metrics and proportions as ITC Bookman. In the details, it looks more like the old Bookmans, but it has a similar “cursive” italic and enlarged lowercase.

Between them, ITC Bookman and Bookman Old Style have taken over the Bookman “space” in the minds of most designers, and the older—and I'd say handsomer—Bookmans are scarce to nonexistent in the digital font world.

MUCH OF THIS WAS ON MY MIND when I was digitizing Sixties Bookman for my client. *Such a cheesy old typeface, I thought, but it sure is fun drawing these swashes...*

Then I had a thought. What if I took two of the best old Bookmans—Bookman Oldstyle (specifically, the larger sizes) and the mysterious but ubiquitous Sixties Bookman, and did a revival based on *them*? Completely redrawn and refined—not a facsimile of the old fonts. With every

previous swash character ever concocted for Bookman (within reason) and as many new ones as I can think of. Small caps, old style figures. Swash small caps. Plenty of weights. Ligatures. Swash ligatures! I was experiencing **“Bookmania.”**

682 swash characters later, it's finished. I fear I may have gone too far with the swashes, but I don't regret it. Bookmania is my love letter to the classic Bookmans. It's a kind of throwback (ITC Bookman was progress, right?), but it's also brand new, designed for the digital age.

And, really, you can completely ignore those gawdy swashes if you like, and appreciate the quiet dignity of plain old Bookmania.

Or not.



Bookmania

Light & *Light Italic*

BOOKMANIA LIGHT & LIGHT ITALIC

1964 DESIGN TREND, 1969 TYPOGRAPHIC STYLE, 1975 CLICHÉ
1. SMALL CAPS. 2. OLD STYLE FIGURES. 3. SWASHES. 4. ALTERNATES 5.
Miller & Richard's Antique No. 7, Bruce's Bartlett Old Style, ATF's Book
1964 DESIGN TREND, 1969 TYPOGRAPHIC STYLE, 1975 CLICHÉ
1. SMALL CAPS. 2. OLD STYLE FIGURES. 3. SWASHES. 4. ALTERNATES 5.
Miller & Richard's Antique No. 7, Bruce's Bartlett Old Style, ATF's Book

18 ON 20 POINT

WHAT IS THE ESSENCE of the vaunted metric system? *Not its unit of measurement, certainly.* That is founded on an admittedly erroneous geographic measure. It lies in its consistent use of the one decimal division in all measures of length, superficies and capacity. From the highest to the lowest, all values may be expressed in one series of figures, divided where

14 ON 16 POINT

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12 ON 13 POINT

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Bookmania

Regular & *Regular Italic*

BOOKMANIA REGULAR & REGULAR ITALIC

1964 DESIGN TREND, 1969 TYPOGRAPHIC STYLE, 1975 CLICHÉ
1. SMALL CAPS. 2. OLD STYLE FIGURES. 3. SWASHES. 4. ALTERNATES 5.
Miller & Richard's Antique No. 7, Bruce's Bartlett Old Style, ATF's Boo
1964 DESIGN TREND, 1969 TYPOGRAPHIC STYLE, 1975 CLICHÉ
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Bookmania

Semibold & *Semibold Italic*

BOOKMANIA SEMIBOLD & SEMIBOLD ITALIC

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Bold & *Bold Italic*

BOOKMANIA BOLD & BOLD ITALIC

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Bookmania

Black & *Black Italic*

BOOKMANIA BLACK & BLACK ITALIC

1964 DESIGN TREND, 1969 TYPOGRAPHIC STYLE, 1975 CLIC
1. SMALL CAPS. 2. OLD STYLE FIGURES. 3. SWASHES. 4. ALTERNATES
Miller & Richard's Antique No. 7, Bruce's Bartlett Old Style, ATF's
1964 DESIGN TREND, 1969 TYPOGRAPHIC STYLE, 1975 CLIC
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18 ON 20 POINT

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14 ON 16 POINT

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12 ON 13 POINT

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Stylistic Sets 1–20 provide access to alternate characters designed to give Bookmania a different look. Sets may be combined when software allows. Bookmania includes descriptive names for stylistic sets. These names will appear instead of generic “Set 1, Set 2, Set 3...” in applications that support it. Accented characters are not shown in this table, but are fully represented. Stylistic Sets require application and/or operating system support.

TABLE OF STYLISTIC SETS	Off (Standard Appearance)	On (With Stylistic Set Applied)
Set 1 Cursive Forms on a, g, & y	angry <i>angry</i>	angry <i>angry</i>
Set 2 Roman/Italic Alternates	Qg&\$ <i>Qg&\$</i>	Qg&\$ <i>Qg&\$</i>
Set 3 Commoncase Caps on A, E, M, & N	AMERICAN AMERICAN	american american
Set 4 Jenson “e”	eagles <i>eagles</i>	eagles <i>eagles</i>
Set 5 Traditional Old Style Figure One	1910 1910	I9I0 I9I0
Set 6 Wavy Crossbars on A, F, & E	RAFTERS RAFTERS	RAFTERS RAFTERS
Set 7 Other Alternates	WAVMSELQe WAVMSELQ	WAVMSELQe WAVMSELQ
Set 8 Curved A	Antique <i>ANTIQUE</i>	<i>Antique</i> <i>ANTIQUE</i>
Set 9 Wrapping C and L	Lake Calhoun <i>Lake Calhoun</i>	ḷake c̣alhoun <i>ḷake c̣alhoun</i>
Set 10 Top Left Swash, Straight	A B D E... A B D E...	Ⓐ Ⓑ Ⓓ Ⓔ... Ⓐ Ⓑ Ⓓ Ⓔ...

TABLE OF STYLISTIC SETS (CONTINUED)

Off (Standard Appearance)

On (With Stylistic Set Applied)

Set 11
Top Left Swash, Curved

A M N T...
A M N T...

A M N T...
A M N T...

Set 12
Middle Swash, Curled

A A M O...
A A M O...

A A M O...
A A M O...

Set 13
Middle Swash, Wavy

A A T T k s...
A A T T k s...

A A T T k s...
A A T T k s...

Set 14
Bottom Left Swash, Medium

A H N X...
A H N X...

A H N X...
A H N X...

Set 15
Bottom Left Swash, Short

A H M f...
A H M f...

A H M f...
A H M f...

Set 16
Bottom Left Swash, Long

A G M S...
A G M S...

A G M S...
A G M S...

Set 17
Bottom Right Swash, Short

C E K R...
C E K R...

C E K R...
C E K R...

Set 18
Bottom Right Swash, Long

C E K R...
C E K R...

C E K R...
C E K R...

Set 19
Top Right Swash, Short

H K N W...
K N W X...

H K N W...
K N W X...

Set 20
Top Right Swash, Long

H K N W...
K N W X...

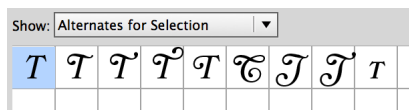
H K N W...
K N W X...

ABOUT THE SWASH CHARACTERS

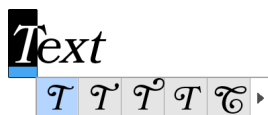
It might be possible to design a font like this to have swash characters chosen automatically somehow, but there are just too many possibilities. Therefore, I believe that the selection of swash characters is best left in the hands of the user. Besides, choosing swashes is part of the fun of using Bookmania.

USING THE GLYPH PALETTE

Swash characters can be selected and inserted from the glyph palette or glyph window in your graphics application. Professional applications such as InDesign, Illustrator, and QuarkXPress have this capability. This is probably the simplest way to use swash characters.



Some applications, such as InDesign CC, offer other ways to visually select alternate characters, such as displaying them below the selected character in a pop-up menu.



USING STYLISTIC SETS

If you are using Bookmania as a webfont, it is not possible to specify swash glyphs directly. However, via CSS, you can use stylistic sets, which are supported by most modern web browsers. By applying specific stylistic sets individually or in combinations of characters in your text, you can cause any of the hundreds of swash character to be displayed. These “recipes” and more details are available in a separate document, *The Bookmania Cookbook*, at which may be downloaded at marksimonson.com.

Example Recipe

Let’s say you want to get this look:

American Splendor

Start with this text:

American Splendor

Then, using CSS, apply the following stylistic sets to the characters to get the swash glyphs:

A = A + ss07 + ss10 + ss16

r = r + ss19 + ss20
Note: If contextual alternates (calt) is enabled, the “ri” ligature will appear automatically.

S = S + ss10

n = n + ss17

r = r + ss13

STYLISTIC MAPPING (PLAIN, ITALIC, BOLD, BOLD ITALIC)

PLAIN	ITALIC	BOLD	BOLD ITALIC
Light	<i>Italic</i>		
Regular	<i>Italic</i>	Bold	<i>Bold Italic</i>
Semibold	<i>Italic</i>		
Black	<i>Italic</i>		

In many applications, you can apply italic or bold styling to a font. Doing so will have the effects listed in the table above. Only the regular style will accept the bold style. If bold is applied to the other weights (light, semibold, or black), please be aware that a fake bold may be produced in some applications.

LANGUAGES SUPPORTED

Afrikaans, Albanian, Asu, Basque, Bemba, Bena, Bosnian, Catalan, Chiga, Cognian, Cornish, Croatian, Czech, Danish, Dutch, Embu, English, Esperanto, Estonian, Faroese, Filipino, Finnish, French, Friulian, Galician, Ganda, German, Gusii, Hungarian, Icelandic, Inari Sami, Indonesian, Irish, Italian, Jola-Fonyi, Kabuverdianu, Kalaallisut, Kalenjin, Kamba, Kikuyu, Kinyarwanda, Latvian, Lithuanian, Lower Sorbian, Luo, Luxembourgish, Luyia, Machame, Makhuwa-Meetto, Makonde, Malagasy, Malay, Maltese, Manx, Meru, Morisyen, North Ndebele, Northern Sami, Norwegian Bokmål, Norwegian Nynorsk, Nyankole, Oromo, Polish, Portuguese, Romanian, Romansh, Rombo, Rundi, Rwa, Samburu, Sango, Sangu, Scottish Gaelic, Sena, Shambala, Shona, Slovak, Slovenian, Soga, Somali, Spanish, Swahili, Swedish, Swiss German, Taita, Teso, Turkish, Turkmen, Upper Sorbian, Vunjo, Walser, Welsh, Western Frisian, Zulu

NOTE: Access to extended language features requires application and/or operating system Unicode support.

OPENTYPE FEATURES SUPPORTED

Small Caps from Lowercase, All Small Caps, Swash Characters, Standard Ligatures, Discretionary Ligatures, Historical Ligatures, Stylistic Alternates, Stylistic Alternate Sets, Contextual Alternates, Case-Sensitive Forms, Ordinals, Class-Based Kerning, Proportional Lining Figures, Tabular Lining Figures, Proportional Oldstyle Figures, Tabular Oldstyle Figures, Fractions, Superscript, and Scientific Inferior.

NOTE: Access to OpenType features requires application and/or operating system support for OpenType.



Mark Simonson
STUDIO

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